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No. 1

The Mass of the Most Sacred Heart

By the Rt. Rev. J. Gerald Kealy, D. D.



WHEN Pius XI issued on January 9, 1929 a new Office and a new Mass for the Feast of the Most Sacred Heart of Jesus, he forged a new link in a golden chain of a devotion that has grown with the centuries and in our own days has assumed, under divine guidance, truly remarkable proportions. Witness the vast numbers of the faithful that receive the Blessed Eucharist on the first Friday of the month and the great numbers to whom the Holy Hour once a week or at least on the first Friday of the month, has become a regular practice. Every day the numbers increase, devout souls drawing closer to the Heart of Christ, contemplating His infinite love, consecrating themselves to His service and expiating the outrages and insults of a world that has forgotten and abandoned Him or would dismiss Him from their thoughts. The new Mass of the Most Sacred Heart is a sequel of the encyclical of May 8, 1928, in which the Holy Father dwelt at length on the common reparation due to the Most Sacred Heart. This in turn is closely bound up with the previous encyclical on the Kingship of Christ which sets in a clear light the sovereign sway which Christ holds over the universe,

over civil and domestic society and over the individual man. From the latter there follows the obligation of consecrating oneself to Christ from a motive of love, and a natural consequence of the love given to the Most Sacred Heart is the idea of satisfaction, reparation and expiation. This is due first because of justice since all mankind has sinned and must need show repentance and expiate its crime; secondly from the motive of love whereby we sympathize and grieve with the wounded Heart of Christ. There is surely a profound reason why the Church emphasizes this devotion today and it is profitable to note the stages of the triumphal progress of this devotion and to analyze briefly the new Mass of the Sacred Heart which is now to be used instead of the former Mass, "Miserebitor".

From the earliest ages holy writers, following the example of the Evangelist, celebrated the love of our Redeemer, and the open wound in His sacred side, was lovingly meditated upon. Then contemplative souls penetrated through the open wound to the Sacred Heart, wounded and bruised for love of man. The middle ages witnessed a vast increase in devotion to the adorable Heart of Jesus Christ in so far as this Heart represents, recalls and symbolizes His infinite love. Saints like John

Eudes were instrumental in spreading this devotion in the centuries that followed. In the seventeenth century Almighty God chose a humble nun of France to be the instrument to give extraordinary impetus to this devotion. In a series of marvelous revelations he made known to St. Margaret Mary Alacoque His desire that He be honored under the figure of His Sacred Heart, that a special feast be instituted for this purpose and that a Holy Hour of reparation be established. In 1765 Clement XIII instituted a Mass and Office of the Most Sacred Heart; in 1865 Pius IX raised the rank of the feast to a double major and extended it to the universal Church. In 1889 Pope Leo XIII raised the feast to the rank of a double of the first class and in the beginning of this century 'amidst the applause of the Christian world, dedicated to the Most Sacred Heart the whole human race, which Christ possesses as His own by inherent right'. Our present Pontif has completed the work of his predecessors in instituting the feast of Christ the King, in elevating the feast of the Most Sacred Heart to a still higher rank and in making known in his encyclical the necessity and motives of reparation and expiation. It is to our interest to see how these motives are made known to us in the new Mass. There is an old saying that 'the law of worship confirms the law of belief', and we can pray in a manner most pleasing to Almighty God by uniting ourselves to the official prayer of the Spouse of Christ. We should therefore study the new Mass of the Most Sacred Heart to learn there the thoughts that should be ours as we render homage to the adorable Heart of Christ, manifest our devotion to the love of Jesus recalled and symbolically represented by His Heart and offer our love in expiation to the wounded Heart of Christ.

THE INTROIT

The Introit of the new Mass reads as follows: *"The thoughts of His Heart to all generations; to deliver their souls from death and feed them in famine. Rejoice in the Lord O ye just—praise becometh the upright"*. These verses are taken from Psalm 32, V 11-19-1. They furnish what may be termed the keynote of the devotion to the Sacred Heart of Jesus. From all eternity He loved mankind with an infinite love. He became man 'because of us, and for our salvation'. His Incarnation was the manifestation of His love and His Sacred Heart burned with a love to deliver our souls death, i. e. from sin and estrangement from God. By His passion and death, Christ wiped out the contractual slavery of sin and obtained for us friendship with God and adop-

tion as sons and heirs of God. Again in the designs of His Sacred Heart we see the desire to feed us in famine. May we not see in this phrase an allusion to the riches of His grace particularly when we receive Him in Holy Communion. He is the living bread which came down from heaven that if any man eat of it, he may not die, "and the bread that I will give is my flesh for the life of the world". The opening words then turn our thoughts to that infinite love wherewith Christ has loved us from all eternity and directs our consideration to the manner whereby He manifests that love in the Incarnation and in the abundance of His graces which He bestows upon those who are well-disposed.

THE GRADUAL

The Gradual of the Mass reveals the tender, pleading Heart of Christ and the necessary conditions for mercy and pardon. It is taken in part from Psalm 24, vv. 8-9 and from Matthew XI-29. *"The Lord is sweet and righteous; therefore He will give a law to sinners in the way. He will guide the mild in judgment; He will teach the meek His ways"*. *"Take up my yoke upon you and learn of me because I am meek and humble of heart and you shall find rest for your souls."* How keenly all must learn the lesson that pride is a hateful thing in the sight of God for it is the great obstacles to advancement in the knowledge of God. It is to the meek He gives the grace of knowing, loving and fulfilling His law; it is to the humble of heart and to the lowly of mind He grants the strength to bear willingly and cheerfully the trials and difficulties that come to them. The consideration of the love pulsating in the Sacred Heart of our Divine Lord arouses a reciprocal love in the hearts of the faithful and where there is love there is no labor, or if there be labor, the labor itself is loved. It is the love of Christ that should motivate us in the performance of our duties and sustain us in anxieties.

THE TRACT

The Tract of the Mass continues the same thought. Devotion to the Sacred Heart directs our minds to the consideration of His compassionate love and to the necessary of making humble acknowledgment of our sins. *"The Lord is compassionate and merciful, long suffering and plenteous in mercy. He will not always be angry nor will he threaten for ever. He hath not dealt with us according to our sins, nor rewarded us according to our iniquities"*. In the Paschal season the same lesson is brought home to us; *"Take up my yoke and learn of me. Come to me all you that labor and*

are burdened and I will refresh you". "The Sacred Heart is a standard of peace and charity, raised aloft and portending certain victory; in it must all our hopes be centered, from it the salvation of men must be sought and expected".

THE OFFERTORY

The Offertory chant is a most beautiful selection from Psalm LXVIII, a Messianic psalm in which the sufferings of Christ are foretold in a truly marvelous manner. The passage chosen brings out most vividly the underlying thought in the new Mass—the necessity of grieving with the wounded Heart of Christ and of making reparation for the sins of those who know Him not or what is more distressing, the sins of those who know Him and have experienced His love and mercy. The Offertory chant reads: "*My heart hath expected reproach and misery. And I looked for one that would grieve together with Me, but there was none, and for one that would comfort me and I found none*". How strikingly this thought is re-echoed in the revelations made to St. Margaret Mary: "*Behold this Heart that has loved men so much and has loaded them with every favor and for this boundless love has had not merely no return of gratitude but on the contrary forgetfulness, neglect and contumely, and that at times, at the hands of those who were bound by the debt and duty of a special love*". This duty of expiation, as the encyclical of our Holy Father explains "has ever held the foremost place in the worship to be rendered to the Most Sacred Heart of Jesus, and nothing is more in harmony with the origin, character, power, and distinctive practices of this form of devotion, as is proved from the records of history and from custom, as well as from the sacred liturgy, and the acts of the Sovereign Pontiffs". And the encyclical continues: "Christ, who still suffers in His mystical Body, desires to have us as the sharers of His expiation, and our intimate union with Him of itself demands this, for as we are 'the body of Christ and members of member', whatever the head suffers, all the members must suffer. For the Paschal season the Offertory chant is the prophecy from Psalm XXXIX in which is foretold the inefficacy of the sacrifices of the Old Law which would give place to the one sacrifice of the New Law—the oblation of Christ to His eternal Father. "*Sacrifice and holocaust for sin thou didst not desire, then said I: Behold I come. In the head of the Book it is written of me that I should do thy will O my God. I have desired it and thy law in the midst of my heart*". St. Paul in

writing to the Hebrews explains these verses and shows how they refer to the oblation of Christ who by the offering of Himself 'hath perfected forever them that are sanctified'.

THE COMMUNION

The Communion chant brings us to Calvary. Christ hangs upon the Cross; His life's blood has ebbed away, His Heart is stilled. "*And one of the soldiers with a spear opened His side and immediately there came out blood and water*". "For this was Thy side pierced," says St. Bonaventure, "that entrance might be given us; for this was Thy Heart wounded that through the visible wound, we might see the invisible wound of Thy love. How could Thy love be more clearly shown, since Thou didst permit not only Thy Body but Thy Heart itself to be pierced with the lance". For Paschaltide the Communion chant is the appeal spoken by Christ at the feast of Tabernacles: "*If any man thirst, let him come to me and drink*".

In this brief explanation, attention has been directed only to those variable parts of the Mass that are sung by the choir. Explanation might also have been made of the beautiful collective prayers in which we ask God to grant that we may show to the Sacred Heart worthy homage and satisfaction. Explanation might also have been made of the Preface in which thanksgiving is made to Almighty God who wished that His Only-Begotten Son, hanging upon the Cross, should be pierced with the lance of the soldier in order that from the open Heart, the waters of divine mercy and grace might flow in upon us, and that the Heart of Christ which never ceased to burn with love of us might be a solace to the devout and the saving refuge of sinners. But our principal object is to call the attention of choir directors to the parts of the Mass they are called upon to sing. In many parishes the music for the Masses on week-days is sung by the school children and in consequence the Mass of the Sacred Heart on the first Friday of the month is sung by the children of the parochial school. The children are exhorted to approach Holy Communion on that day. Would it not be a splendid thing if in a few classes prior to the First Friday they were instructed in the text and meaning of the Mass. The next step would be the formation of a small choir to sing the text of the Mass. What a consolation it would be to the Sacred Heart of Christ to hear, welling up from innocent hearts the avowal of their love and in so doing making reparation for those who neglect him.

School Music and the Pre-School Child

By Ann Trimmingham



EVERY year a vast army of boys and girls comes pouring into our great school systems, representing every phase of society and all nationalities. Immediately we set for ourselves the task of assimilating these young adventurers without losing the verve and energy of each little personality. We must preserve the real intrinsic values of each child and still socialize that child, so that he can carry his own burden in the present complex social scheme. *Music*—the universal language and the great socializing influence will develop unity of feeling and at the same time will stimulate creative expression in the talented and sensitive child, if it is allowed to wield its hypnotic spell.

The process should be as painless as possible. Too many music classes are carried on in a drat, mechanical way by the unimaginative and sometimes lazy instructor, who is a slave to method. For method after all is only a means to an end and that end should never be clouded by a slavish devotion to technical detail. Shall we exploit the child that we may make an immediate record for ourselves, or shall we enter into his whimsical play life — greatly open to him the joys and thrills of a God-given Art?

Perhaps we will think more clearly of our small charges, if we make a resumé of the contribution the child may bring, as he enters the Primary Grades. For six years he has been hearing sounds and has been making them. If he is a fortunate child he has learned to listen in a small way. He has heard music in the home, for his father, mother, brothers or sisters may have sung songs or played an instrument. Possibly he has heard the radio or the talking machine. The discriminating parent has fed him a diet of good music, even though it may not have been entirely suitable to his age, and some impression has been made subconsciously, if not consciously. If he has participated in a small way and has been encouraged to sing, even though his tonal sense is poor and he has not found his real child voice, an approach may be made more easily in the school room.

Perhaps outside of his home, he has heard the music of bands on summer evenings or small orchestral groups. He has been thrilled by the beautiful music of some of our great

churches, which he does not understand, but which never the less makes its indelible impression and enthralls his spirit.

The thoughtful parent has read to him and he will know Nursery Rhymes, Fairy Tales and Folk Lore. A familiar jingle set to a lovely tune will immediately attract him in the new school contact. He will bring an impression of rhythmic activity—marching, running, flying, sailing, etc., and if his family has been devoted to their forbears, he should have some knowledge of the folk dancing and folk games of his antecedents.

Almost every group of First Grade children will treasure boys and girls, who have had some of the above pre-school influences. The clever and resourceful teacher can make excellent use of such stimulæ and can develop leadership, which will motivate the entire class. This all sounds very glorious and enthusiastic and the gentle reader may feel that stern facts tell a very different story, a story full of problems and difficulties. All too often the director of music loses his perspective and magnifies only the problems, forgetting some of the blessed realities.

It would hardly be fair to the child or the teacher to dwell only on the positive side of our work. The destructive influences brought into the school room by the pre-school child, need careful analysis, if we are to work intelligently with the group. There are three phases of pre-school experience in music, which have affected the less fortunate child:

- 1) *The undeveloped listening habit.*
- 2) *Inferior musical standards in the home.*
- 3) *Incorrect and often injurious tonal conception.*

Let us briefly consider each of these phases.

THE UNDEVELOPED LISTENING HABIT

I am sure that the faults of the poor listener are not confined to children. You will agree with me that the sympathetic adult with the attentive ear and restrained tongue, is a rare and beloved person. The parent, who has created in his home a quiet, restful atmosphere, has insisted that his children respect the conversational rights of others, has taught the children to be silent and attentive, while music

is being heard and in return has given heed to each child's reaction to what he has heard, be it music or story, has given to his children a happy start in life's contacts. Our First Grades are full of restless, busy little people, about whom the home has revolved. They must be so intrigued by music, that the listening habit grows in spite of their own personal interests. The *interested* child will be the *listening* child.

INFERIOR MUSICAL STANDARDS IN THE HOME

The inferior standards in music of the average American home, constitutes one of the most destructive influences to our great Art. Badly selected programs on the radio, cheap records on the talking machine, an overdose of jazz with its insistent and overstimulating rythm, saccharine love songs of a cheap nature, have been imposed on little children. Many four-year-olds can repeat the words of trite, popular songs of a more or less vulgar type and they are encouraged and applauded by adults. Shall we continue this sort of thing in our schools, in our programs and Festivals or shall we ever build for culture, refinement and intelligence through beautiful music?

INCORRECT AND INJURIOUS TONAL CONCEPTION

The incorrect and injurious tonal conception of both adults and children makes the problem of vocal unity a difficult one. "My Johnny can't sing high, he is like his father", is a common comment of the devoted mother. "Come on children, let out," the average song leader cries. Children are asked to sing loudly and songs are pitched low so that they can make more noise. The little boys are the chief offenders and we must give them something to imitate that is worthy of their attention. It must be pitched high, be produced softly and be masculine in thought and feeling. A rather large order, but one that can be filled by the adroit teacher. No real boy wants to "sing high like a birdie".

In conclusion, primary teachers are a privileged group in the staff of any school. They have eager, responsive and loving little charges and have every opportunity through an abundance of material suitable to their interests and development, to give them the foundation of a rich heritage. What more engrossing and absorbing life work could one have?

Tudor Music*

By G. Kirkham Jones

EDWARD VI.

Henry VIII. was succeeded by his son Edward, a sickly, delicate little boy, ten years old. He, of course, had to take the advice of his counsellors, who were nearly all strong Protestant Reformers, and so change became more rapid and even violent. In 1552 the organ of St. Paul's was closed, but "out of evil cometh good." Two great "good things" came out of much "trial and tribulation."

THE GRAMMAR SCHOOLS

These schools, famous and known to this day, were set up to take the place of the monastery schools. They were supposed to teach Latin, logic, rhetoric, Hebrew, and "sometimes a little English." To become a scholar of St. Paul's School you had to prove that you could

....rede and write Latin and Englissh sufficiently, so that you be able to rede and write your own lessons,

and your parents had to find the books "convenient to your learning." Here is a portion of a letter to a Tudor head master:

Maister Hollyband look somewhat narrowly to my sonne he is somewhat hard of wit, understanding, memory. He is shamefast, wanton, wicked, a liar, stubborn unto father and mother: correct all these faults, and I will recompense you; hold! I will pay you the quarter beforehand.

THE PRAYER BOOK

The first prayer book appeared in 1549, and the second in 1552, and with very little change this has been used ever since.

All the old service books, except some used in Henry VIII.'s reign, were called in and destroyed, and much damage was done to ornaments and libraries in churches, cathedrals, and colleges. Much of the service was set to music, principally by two great men, Merbecke and Tallys.

JOHN MERBECKE was organist of St. George's Chapel, Windsor. He was a strong Protestant, and in Henry VIII.'s reign had a narrow escape from being burnt as a martyr. In Edward's reign he wrote a book on the Bible, sending it to the boy-King. In the preface he states:

I was altogether brought up in your Highness' College at Wyndsore in the study of musike and playng on organes wherein I consumed vainly the greatest part of my life.

*From S. M. R.—1928.

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The Caecilia

OTTO SINGENBERGER.....Editor

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Strandicus and Climacus

A Happy New Year

And still the wheels of time go speeding on. Another year they've swept into the past, and thither, too, the new is on the way. And even as we view this onward rush of time, dismayed, we find ourselves part of its passing. 'Tis well that New Year day arrests our thought. 'Tis well it undeceives us and reminds us that "our days upon earth are as a shadow and there is no stay,"—1. P. 29, 15. 'Tis well that we grow thoughtful, not anxious merely and regretful, glancing backward at an illspent past, but careful, prudent, looking forward to the time still within our grasp, the future. Now's the time for earnest thought, for wise and firm resolve. We will resolve to do our duty under St. Caecilia's guiding patronage, to faithfully perform our work in church, not seeking self, but God and Him alone, in full compliance with the Psalmist's call: "You that stand in the House of the Lord, in the Courts of the House of Our

God—Praise ye the Lord, for the Lord is good; sing ye to His Name, for it is sweet."—Ps. 134, 2-3. "Go ye into His Gates with praise, into His Courts with hymns: and give glory to Him. Praise ye His Name."—Ps. 99, 4.

In this sense, to all the readers of "The Caecilia"—A HAPPY NEW YEAR.

New Year Musings

The beginning of the New Year is an appropriate time for our choirdirectors and their singers to renew and intensify in their hearts that love, devotion, and enthusiasm for their work, which is so indispensable to success in the church choir. How easily church music is made to sink to the level of commercialized or profane art! Money and vanity,—these are the weights that drag church music down to earth; zeal and enthusiasm for the service and glory of God bear it aloft and keep it in its own sublime domain.

Not that the choirdirector should not seek and receive a fitting remuneration for his services in church. (Alas! some of the ablest and most deserving choirmasters of our acquaintance are woefully underpaid.) Not that a choirmaster should not be fired with a spirit of wholesome ambition and emulation to steadily raise the standard of his choir. Not that a choirmember may not appreciate a word of recognition for service well rendered. Not a word of objection to all this, provided only, that it does not exclude or defeat the primary object of church music, which is the glory of God.

But when a choirdirector becomes so engrossed with other affairs and

other forms of music-making as to render his church work a mere "side issue", when he uses his position in church principally to advertise himself in some other line of work, when the concert, the opera, or the club interest him more than do his church choir rehearsals, in short, when his soul is not in the performance of his church duties, then, we are forced to conclude, he is not working for the glory of God. The same must be said of the singer, whose voice in church thrills only with the expectancy of praise and flattery for the hollow mockery of God that issue from his or her lips. Better by far were the babbling and squalling of innocent babes, that might chance to disturb such a singer's vocal desecration of the House of God, according to the words of Holy Writ: "ex ore infantium et lactentium perficisti laudem propter inimicos tuos,"—"out of the mouth of infants and of sucklings thou hast perfected praise because of thy enemies."—Ps. 8, 3.

And if a choirdirector try to fulfill his duty but only in view of the salary he commands, then he, too, has lost sight of the principal object of his calling. And he is to be pitied. Money may seemingly repay him adequately for what he does; but money can never repay him for what he endures. Indeed, there are few stations in life where there is apt to be so much misunderstanding, lack of appreciation, antagonism, in short, disappointment and discouragement of all kinds, as in the position of a choirdirector. Woe to him who dares to weather it all with no other consolation to sustain him than money! If ever a mortal needed the buoyancy, the solace, the strength, and the stimulus of an ideal, it is the Catholic choirmaster. And this ideal is none other than a full and vivid consciousness of his grand calling, a calling that places him second in rank only to

the priest at the altar in the sublime office of rendering praise and homage to God and of publicly glorifying Him at divine worship.

Yes, our Catholic choirdirectors must be filled with an abiding zeal and enthusiasm for this, their only true ideal, else they will become like ships that have lost their rudders, and, sooner or later, they will be found tossed about helplessly on a sea of bitter and unbearable disappointment and dissatisfaction. Let them cherish this ideal, let them cling to it, and it will sweeten every drop of wormwood in the cup of their duty.

Thank God for the noble men and women who are doing service in our Catholic church and convent choirs, quietly, yet none the less enthusiastically and devotedly, even to the point of disregard for honor and money! They know their position well; they are aware of its sublimity, its obligations, and its rewards. And since the love of God dwells in their hearts, they need not seek elsewhere for inspiration and incentive to keep aglow their love and zeal for the work they do. Why should they not love the House of God? Why should they not love its liturgy? Why should they not delight to take part in its holy song? Why should they ever lose their interest, when the very advance of time serves rather to increase it as they are lead on from day to day by pious thought and study to penetrate more deeply into the hidden and enthusing beauties of the liturgical year? Truly, these men and women glorify Him in their hearts. Would that there were more of them! To them and to all who choose to follow them we say, nay, we predict—a HAPPY NEW YEAR.

Rev. A. L.

Good Night

Rt Rev. M. J. LOCHES

JOHN B. SINGENBERGER

Andante con moto

1 I'm stand - ing at the lat - tice up
 2. Those lit - tle stars in heav - en are
 3. They nod, and smile, and beck - on down

p *legato*

on a sum - mer's night; A
 win - dows filled with light. And
 from their loft - y height; Now

thous - and stars are beam - - ing a
 an - gels stand be - hind them ana
 close your eyes in slum - - ber, ye

bove me clear and bright, *rit.* *p* A
peep in to the night, And
chil dren dear, good - night! Ye

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "bove me clear and bright, peep in to the night, chil dren dear, good - night! A And Ye". The piano accompaniment consists of a right hand with a melody and a left hand with a bass line. There are dynamic markings *rit.* and *p*.

bove me clear and bright
peep in - to the night.
chil dren dear, good-night *Piu mosso*

The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "bove me clear and bright peep in - to the night. chil dren dear, good-night". The piano accompaniment continues with a right hand melody and a left hand bass line. There are dynamic markings *rit.*, *pp*, and *Piu mosso*. There are also some decorative flourishes in the piano part.

The third system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a right hand melody and a left hand bass line. There are dynamic markings *rit.* and some decorative flourishes.

In Memoriam

We chronicle with much regret the death, on Nov. 17, 1929, of Rt. Rev. Msgr. Henry Tappert of Covington, Ky. Msgr. Tappert was an outstanding figure in Church music reform in this country. He was ordained May 19, 1879, and was appointed assistant pastor in Frankfort, Ky., for a period of six months. He was then transferred as assistant pastor to his brother, the Rev. William Tappert of The Mother of God Church, Covington, Ky., after whose death he was appointed pastor of the same church. Msgr. Tappert held that



charge till his death. Covington was the scene of all his pastoral and musical activities. He personally organized and conducted a model church choir that never suffered from the taint of secularism and was equal to the best in the literature of Church Music.

In his compositions Msgr. Tappert never lost sight of the practical, yet even the simplest of them breathe the spirit of devotion. Most of these were written especially for THE CAECILIA. In recognition of his services he was made a Monsignor in 1917. His passing leaves a painful void.

R. J. P.

TUDOR MUSIC

(Continued from page 5)

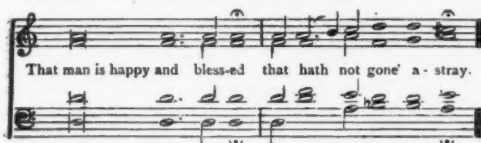
His great work was to "note" the first Prayer Book, that is, set it to the Latin plainsong—one-note music without harmony. He did not do similar work for the second Book, which made several changes and so threw his music out of use. Although he kept his post at Windsor Castle, he "took to religion thinking musick a vanitie."

He was the pioneer of setting the English Church service, as Cranmer said, "for every syllable a note."

In 1549, a Psalter-hymn book was published:

The Psalter of David newly translated into Englysh metre in such sorte that it *maye* the more decently and wyth more delyte of the mynde be rede and songe of al men.

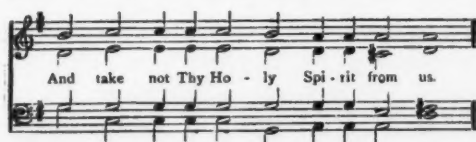
A note of song of iiii parts which agreth with the meter of this Psalter in such sort that it serveth for all the Psalmes thereof conteyninge so many notes in one part as be syllables in one meter as appeareth by the dyttie that is printed with the same.



And to the ende the people may the better heare in such places where they do syng there shall the lessons be songe in a playne tune and lykwise the Epistle and Gospell.

It was at this time that the Hebrew word "Alleluia" was first used and printed. A very beautiful 17th-century alleluia hymn (which I hope you all sing) is found in most hymn books, and can be heard on gramophone records (H. M. V., B2274 and DA676). (Hallelu-Jah = Praise ye Jehovah.)

THOMAS TALLYE, of whom we shall hear again, wrote some dignified hymn-tunes and those glorious prayer Book responses which are sung to this day:



I expect you all know and sing his noted Canon. He wrote wonderful part-music of "solid harmony"—one extraordinary piece for no less than forty parts, eight choirs of five voices each.

CONGREGATIONAL SINGING

I hope you now understand the beginning of this important part of our Church service. The simple folk, not the trained singers or the priests, had sometimes sung folk-hymns and carols in church, but these were not recognized as part of the Church service. Now with the new order of service they were allowed to join in and take part, so the practice of congregational singing began at first humbly, and prospered, until now it is, perhaps, the most important part of our musical worship.

QUEEN MARY TUDOR

In Edward's reign, Protestant ideas in Church worship were supreme, and nearly led to the hymn-for-all entirely replacing the anthem-for-few. His reign was short, and he was succeeded by Mary, a very strong Roman Catholic.

While Queen Mary did not do away altogether with congregational singing, she inclined much more to the elaborate music of the Mass. She had a magnificent procession on her entry into London:

The Lords surrounded by shouting multitudes walked in state to St. Paul's, where the choir again sang a Te Deum and the unused organ rolled out once more its mighty volume of sound.

I am afraid, on the whole, music almost "marked time" in Mary's reign, for she was so anxious to make everyone worship God in *her* way that she and her advisers made many people too miserable to sing or play much.

QUEEN ELIZABETH

At the end of Mary's short and unhappy reign, Elizabeth became queen. As you know, in her time England prospered as never before. Music and literature in our land reached the highest level. Some of our poems, plays, and music of this Golden Age are reckoned to be the finest the world has ever known, and it is difficult to think that the best of them can ever be surpassed. There were many poets and musicians: just think of two names, Shakespeare and Byrd. Our immortal bard has become a household word, but, until quite recently, our master musician was almost forgotten. Now he is among the "famous men" whose name "liveth for evermore."

MUSIC THE FASHION

Queen Elizabeth was herself a highly-skilled player, and she made music the fashion. Not only did she encourage Church

music, both simple and elaborate, but in her fondness for pageants, shows, processions, progresses, and galas she made music a necessary accomplishment for all the members of her Court, and of course, in lesser manner, everyone, of "high or low degree," followed suit. Even the little schoolboys of Bridwell and Christ's Hospital, when they went after a situation, had to show they knew something of music if they wanted to be successful. In 1598 a shoemaker was branded as a cheat because he could

....neither sing, sound a trumpet, play the flute, nor reckon up his tools in rhyme.

Tinkers sang catches, milkmaids sang bal-lets, carters whistled, each trade (even the beggars) had its special songs.

Viols were hung in the parlours to entertain visitors. Lutes, citterns, or virginals were kept in the barbers' shops to amuse waiting customers. Music was heard at all times, seasons, and festivals. Non-musical people were suspected:

Whom God loves not, that man loves not music.

Every well-educated lady or gentleman was expected to be able to talk about music, to listen to it properly, to sing or play at sight, and to join in the folk or Court dances.

A visitor to Kenilworth in 1575 wrote:

Sometimes I foot it with dancing, now with my gittern, and else with my cittern, then at my virginals....then carol I up a song withal; by-and-by they come flocking about me like bees to honey and ever they cry, 'Another'!

A Court lady of fashion in Elizabeth's time was advised to learn

....to play upon the viol and lute and to read prick song at first sight.

It shall be your first and finest praise to sing the note of every new fashion at first sight.

Some ladies played the large bass viol, but it was thought an "unmannerly instrument for a woman."

After dinner sing and play,
Or dancing pass the time away.

(To be continued)

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prepared by

PROFESSOR J. ALFRED SCHEHL,

Organist and Choir Director at St. Lawrence Church, Cincinnati

with the approval of

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